Canadian ARt LIbrarieS

newsletter

Volume 4, no. 3, September, 1979

Report from the Chair

First of all, I would like to thank those CARLIS members who were present at the annual meeting in Ottawa and gave me the chairmanship in absentia. I very much appreciate the confidence thus placed in me, and will try to put as much into the office as our past chairperson, Melva Dwyer, who has steered CARLIS from a small committee to full 'section' status in CASLIS. At this time I would like to take the opportunity to thank Melva for her years of dedicated effort to establish CARLIS, and to thank her in advance for the arduous job of local arrangements co-ordinator for next year's annual meeting in Vancouver.

Among my first concerns as chairperson of CARLIS is to establish who our constituency is. As you may be aware, it has not so far been possible for us to determine our exact membership, due to the informal documentation of 'section' status members within CASLIS. Apparently many CASLIS members fail to tick off the CARLIS SECTION membership box which is located on the back of the CLA application form. It may be possible to remedy this small technical problem in the future, but as a first step, I will ask all CASLIS members, via Feliciter, to let me know if they are, or would like to be, a CARLIS member. So watch for the notice in Feliciter and please respond so we'll know who the CARLIS members really are. Knowing the exact extent of our membership would enable us to focus more specifically on matters of concern to our members, to conduct mail ballots if needed, to decide on the number of newsletter copies that we should print, and in general to find out how best to serve our members.

Other developments since the June meeting include Melva Dwyer taking on the chairmanship of the Artists in Canada Data Base Project, and the resignation of Pat Parnell as editor of the newsletter. As you can see, I am happy to report that Mary Williamson of York University has agreed to carry on as editor. I am sure CARLIS members join me in thanking Pat for keeping the newsletter afloat in a difficult period, and in welcoming Mary to such an important and demanding job. I hope all our members will support Mary in her editor's role by sending her material for inclusion in the newsletter.

I hope, too, that we can provide an interesting program for CARLIS members at the next annual meeting in Vancouver. There are tentative plans for a CARLIS WORKSHOP on Thursday, June 12 (preceding the CASLIS and CLA meetings) with a proposed theme of "Bibliography and Indexing." The workshop session would be held at the University of British Columbia campus, and would include lunch and a tour of the Museum of Anthropology designed by Arthur Erickson. Anyone wishing to participate in the workshop, or who has suggestions for speakers, please get in touch with me, (Kathy Zimon, Library, Fine Arts Division, University of Calgary, Calgary, Alberta T2N 2N4, tel. 403 284-5971), or Melva Dwyer, (Fine Arts Division Library, University of British Columbia, 2075 Wesbrook Place, Vancouver, BC V6T 1W5, tel. 604 228-4959), or Mary Williamson. Watch for further announcements on this as soon as the dates and the topic are confirmed.

Once again, thank you for your support. With your help and participation, I look forward to a productive year for us all.

Kathy Zimon, Chairperson

Melva Dwyer: In Appreciation

In Ottawa during the 1967 Canadian Library Association conference a group of art librarians gathered at the National Gallery of Canada to discuss the desireability and feasibility of forming Canadian art librarians into a viable organization under the CLA umbrella.

Although she was not able to be present at that meeting, the inspiration and motivating force behind it was Melva Dwyer, Librarian, Fine Arts Division Library, University of British Columbia.

By mutual agreement, Melva was chosen to chair the fledgling association and has ably continued in that position for the past twelve years. During this time she has devoted generous amounts of energy and time to organize sessions and programs for art librarians in conjunction with the annual CLA conference as well as promote projects of benefit to the Canadian art library community.

Depending on the location of CLA conferences, attendance has varied, but she persevered and saw the organization through several stages of development until it is now firmly established as The Canadian Art Libraries Section (CARLIS) within the Canadian Association of Special Libraries and Information Services (CASLIS) (CLA). Accordingly, Melva decided the time had come to pass the chair to other hands, which she was able to do at the June meeting, appropriately held in Ottawa on the twelfth anniversary of the founding of CARLIS in that city. If it were not for Melva's perseverance through the years, Canadian art librarians might not have a distinctively national organization devoted to art librarianship. We all owe a profound debt of gratitude to her. All Canadian art librarians join in expressing their appreciation for her leadership and inspiration over the years and hope that she will continue to take an active part in our work for many years to come.

PETER ANTHONY

C A R L I S Annual Meeting - C L A 34th Annual Conference

Holiday Inn, Ottawa, June 15, 1979

MINUTES

1. Announcements:
   - The National Gallery of Canada Library has the following duplicates:
     - RCA exhibition catalogues and annual reports
     - issues, runs of Canadian Art, artscanada, Vie des Arts.

     Contact: J. Hunter, National Gallery Library

2. CARLIS annual report 1978/1979 tabled by Melva Dwyer; minutes of the 1978 annual meeting, Edmonton tabled
   - moved by Karen McKenzie, seconded by Peter Anthony, that the 1978/1979 annual report and the minutes of the 1978 annual meeting be adopted.
   - carried

3. New business:

   a. Officers for 1979/1980:

      Chairperson: Kathy Zimon (University of Calgary)
      Vice-Chairperson: Virve Wiland (Hamilton Public Library)
      Secretary: Murray Waddington (National Gallery Library)
      Director: Loren Singer

      - moved by Mary Williamson, seconded by Peter Anthony, that the CARLIS executive canvas CARLIS members to see if they would prefer inclusion of by-laws in the CASLIS constitution defining the terms of reference for the election of the CARLIS executive

      discussion:
      - at present the executive is appointed; some members feel this procedure fails to stimulate membership involvement
      - more formalized procedures could spark membership interest and make the executive officers feel more responsible to the membership
      - nominees to the executive could present statements of intent, interests, ideas, experience, etc.
      - if the structure and working procedures of CARLIS became more formalized, how would this affect the participation of non-CLA members in CARLIS? Would a more formal structure exclude their involvement? Would their participation be discouraged by CLA/CASLIS? Non-CLA members may be forced to join CLA and CARLIS.
      - carried (1 negative)

   b. Canadian Art Libraries Newsletter

      - the following dates for deadlines and publication were suggested and will be conveyed to Pat Parnell:

deadline	date of publication
September 10, 1979	end of September 1979
November 10, 1979	first week of December 1979
February 10, 1980	end of February 1980
May 3, 1980	end of May 1980

      - members suggested an editorial policy may be needed for the newsletter - to guide potential contributors

- since the publication of Fine Arts Library Resources in Canada by the Collections Development Branch of the National Library, the Resources Survey Division of the National Library has been disbanded. It was suggested that the Newsletter could be used for information on notable acquisitions, new directions, policies, etc. of Canadian art libraries. It was suggested that the next issue of the Newsletter solicit collection up-dates to supplement the survey

c. Fine Arts Library Resources in Canada

- Ann McNab and Michael Hood were present; they were offered congratulations by Melva Dwyer on behalf of the Canadian art library community
- Michael Hood stressed the importance of the survey's conclusions, and hopes that some of its recommendations will soon be considered, especially those underlining the need for bibliographic and indexing tools. He suggested a single individual may be needed to encourage and coordinate future projects
- sources for sponsorship, consultation on standards and methodology, financial support, etc.:
  - Social Sciences and Humanities Research Council of Canada
  - Bibliographic Society of Canada (through Francess Halpenny)
  - Peter Greig, National Library - member of the National Committee on Bibliographic STandards
  - Canadian Society for Indexing and Abstracting
  - CASLIS
  - RACAR, Journal of Canadian Art History
- Mary Williamson stressed the importance of a preliminary survey of projects completed and in progress before new efforts are initiated. Indexing of art material in more general sources must not be overlooked. This information can be solicited through the CARLIS Newsletter, Feliciter, RACAR, etc.
- it was suggested that the in-coming executive of CARLIS look at the Survey conclusions and recommendations with a view to setting priorities and giving direction to indexing projects

d. Union list of documentation files on Canadian artists:
- at the Toronto ARLIS/NA conference an ad-hoc committee was formed to explore the feasibility of a project. Committee members are:
  Susan Hasbury - Secretary (National Gallery Library)
  Daphne Dufresne (Pavillon des Arts, Université du Québec à Montréal)
  Teresa Iverson (University of Victoria
  Karen McKenzie (Art Gallery of Ontario)
  Marketa Newman (University of Saskatchewan)
  David Rozniatowski (Winnipeg Art Gallery)
  Mary Williamson (York University)
  Kathy Zimon (University of Calgary)
  Ann McNab and Michael Hood offered to be available for consultation
- the terms of reference for the project are not yet defined
- Susan Hasbury will contact committee members concerning the possibility of an autumn 1979 meeting in Ottawa; it was suggested that an application be made to the Social Sciences and Humanities Research Council of Canada for travel support

4. Other business:

a. Vancouver Public Library index:
- since the 1969 publication of the VPL's Index to Canadian Painters and Their Works all additions to the Index have been interfiled. Rhoda Baxter has had estimates made for microfilm and microfiche reproduction of the complete file:
  film - cost to buyer approx. $100/set
  fiche - cost to buyer approx. $120/set
- problems of prepayment, subscription, discounts, promotion, distribution, etc. have not been discussed in detail
- the membership present expressed a preference for microfiche over microfilm format

b. 1980 CLA conference, Vancouver:
- Melva Dwyer and Kathy Zimon have suggested a one day CARLIS workshop; ideas for panels, events, etc. can be sent to either
- the Vancouver meeting could set up a steering committee for art library activities at the 1982 IFLA meeting in Montreal
- the Vancouver workshop could include a session on bibliographic style, indexing procedures, etc.

5. Adjournment:

- moved by Peter Anthony, seconded by J. Hunter

Murray Waddington, Secretary

Art and Architecture librarian wanted

The University of Manitoba Libraries invite applications for: Reference Librarian, Architecture and Fine Arts Library.

Position available November 26, 1979

The Architecture and Fine Arts Library serves primarily the Faculty of Architecture and the School of Art. Catalogued collection total 44,000 volumes but much additional material is also handled and processed at this location.

Qualifications: a degree from an accredited Library School plus a Masters degree in one of the subject areas, preferably in Fine Arts. An honours degree and extensive practical experience will be considered. Two years academic library reference experience, including orientation and the use of computer based search services and personal qualifications of technical knowledge, judgement, initiative and resourcefulness.

Salary: commensurate with training and experience. There is a two-year probationary period.

Canadian citizens, landed immigrants and others eligible for employment in Canada at the time of applications are especially encouraged to apply.

Applications with curriculum vitae and the names of three referees should be forwarded by October 31, 1979 to:

Paul Wiens, Assistant Director for Administration (Libraries)
University of Manitoba
Winnipeg, Manitoba R3T 2N2

I. F. L. A. CONGRESS, Copenhagen, August 1979

AUG. 26 *The Art Librarians Round Table had a very busy programme this year in Copenhagen. The reception on Sunday afternoon, at the Museum of Decorative Arts arranged by the Librarian, Eva Steinaa, to welcome the delegates had already been preceeded by an informal meeting during registration at the University that morning. On Monday morning voting delegates had to rush from the Council meeting at the Library School where Canada's National Librarian missed by 5 votes being elected as President of IFLA, to a joint meeting of the AV working group and the Art Librarians' Round Table.*

AUG.27 am *AV working group - Art Librarians RT, Copenhagen University*
A paper was presented by John Matthews, ARLIS (U.K.) on AV materials in art libraries. In the discussion that followed it became obvious that AV and art librarians took a different approach to the problems of housing, cataloguing and use of AV materials, and even to the scope and quality of the materials themselves. The AV working group was from the Public Libraries Division and it was this group that had so far had the major input into national and international proposals for handling AV materials. The bibliographic control of these materials was recognized to be of equal importance to both groups and it was suggested that there be more cooperation in future in dealing with the problems posed by AV materials in libraries. The art librarians were invited to contribute a chapter on the use of AV materials in art libraries to the forthcoming publication "AV in action", a series of case studies to be published by the AV working group.

AUG.28 am *Museum of Decorative Arts*
A visit to the Library was followed by a meeting which modified the terms of reference of the RT.

The terms of reference adopted were:

- *To promote the development, use, and good management of art library collections and services*
- *To provide an international forum for the free exchange of ideas, information and materials among art librarians*
- *To encourage the activities of national and regional societies of art librarians*
- *To undertake or assist in co-operative projects of benefit to art libraries worldwide*

pm *At the business meeting at the University in the afternoon, the Chairman reported on the work undertaken in the previous year and the visible evidence was tabled, the preliminary list of European art libraries now available as: Directory of Art Libraries in Europe of libraries with important art holdings: a preliminary list (see ordering information elsewhere in this Newsletter).*

Sonia French, editor of Art Libraries Journal, stated that the journal would publish articles concerning art librarianship and news of art library activities throughout the world and appealed for input from the countries represented at the Round Table.

This was followed by discussion of 3 papers which were tabled:

1) *The archives of the history of art, by Sven Sandström, of the Institute of Art History in Lund, Sweden*
2) *Some proposals for action by Melva J. Dwyer of the Fine Arts Division, U.B.C., Vancouver, Canada*
3) *The problem of the artefact: subject limits of the art library, by Trevor Fawcett of the Library of the University of East Anglia, Norwich, U.K.*

Sven Sandström spoke of the work being done in different countries in creating union lists, either in data banks or on microfiche, of the art works held in different museums and of the need for a similar effort to be made to list holdings of artists' archives. He did not appear to be aware of the National Inventory of the National Museums of Canada nor of the National Gallery Library's Artists' data base and microfiche of the artists' files. Others stressed the responsibility of art librarians in persuading private galleries and collectors to preserve their archival records and depost them with public collections.

Melva Dwyer spoke of points of concern to art librarians everywhere about which some action might be taken - about the poor quality of the bindings of many art publications, the variations in colour standards of microfiche. It was felt that not much could be done about the first since commercial publishers were "marchands de soupe qui se vende bien", interested in selling and not in conservation, but that something might be possible with the new medium of microfiche publication. Letters could be sent to the editors of art journals asking them to require their reviewers to pay more attention to the physical make-up of the book - its dimensions, binding, and the quality of the reproductions. Every art librarian should let the editors of library journals know when they come across poor quality fiche and ask that this information be published to warn acquisition librarians in general libraries as well as other art librarians.

After considerable discussion of the problems of overlapping subject areas raised in Trevor Fawcett's paper - art with archaeology, design, urbanism, applied art, anthropology - the conclusion was reached that because of the many types of art library the solution could only be the practical one of including in the art library collection all subjects required by the clientele of the particular library.

AUG.29 am *Round Table Project*

This was a working meeting devoted to the directory project - how to pay for the work already published and to produce the preliminary list for Asia in time for the Manilla conference next year. The questionnaire and covering letter for the latter had already been translated into Chinese, Japanese and Arabic by the Librarian of the Oriental Arts Museum in Paris. Preparation of the second edition of the European directory was also to be undertaken, over the next two years, with the aim of publishing in time for Leipzig in 1981.

AUG.31 am *Kunstakadamiets*

The art librarians met at the Academy of Art for a tour of the library and of the photograph and slide collections before their final business meeting. The period covered here is similar to that of the National Gallery Library but the photograph and slide collections are large and extremely well organized in labour-intensive style. After a reception given by the Academy, the final business meeting was held in the board-

room, and dealt with the election of officers, funding for the project, and the programme for the Manilla meeting next year. Jacqueline Viaux, chairman, stated that she would be retiring after Manilla and was thanked for the immense efforts she had made working for the Round Table. Her reply was "Ne m'applaudissez pas mais travaillez!"

Attendance at the meetings of the Round Table varied from 15 to 19 delegates from 7 to 9 different countries, including from Canada, Melva Dwyer of UBC, Mary Williamson from York University, Peter Anthony of the University of Manitoba, financial officer of the Round Table, and Noël Balke of the National Gallery, the secretary.

The heavy schedule made it difficult to attend meetings of other IFLA divisions and sections which could also be of interest and concern to art librarians - those of conservation, buildings and equipment, cataloguing and others. The distances between the various meeting places was eased by the free bus passes issued to all delegates who also had free entrance to the Tivoli gardens. The magnificent receptions in the historic buildings of the old cobble-stoned city; the art collections in the Royal Museum of Art, the NY Carlsberg Glyptotek and the Louisiana Museum of Contemporary Art; the tours of the castles of Fredericksborg and Kronborg (Elsinore) made it a most memorable conference.

M.N. Balke

S L A Research Grants - in - Aid Program

A fund for Research Grants-in-Aid was established by the SLA Board of Directors in June, 1973, to support in whole or in part small research projects in special librarianship and related fields. The intention is to provide modest support for as many worthwhile projects as possible.

The SLA Grants-in-Aid Program is open to members and non-members. It is administered jointly by the Research Committee and the Association Office. The procedure for applying for a grant is relatively simple. Applications are sent to the Association Office where copies are made and forwarded to members of the Research Committee. Based on a majority vote, the Committee decides whether to select, modify, or reject the proposal. The Chairman of the Committee informs the applicant of the decision. Selection of a proposal is based on the nature of the research project and its potential for contributing to the objectives of SLA, the quality of the research design, and the capability of the applicant to complete the work described in the proposal.

Grant funds must be expended only in direct support of the proposed investigation and in the manner stated in the grant letter. Funds may not be used for normal living expenses, institutional overhead, salary, or tuition support. Grantees are expected to submit two copies of the final report of their research to the Committee with the understanding that SLA has the "first right of review" for publication. If the report is not accepted for publication by SLA and is subsequently published by another publisher, recognition of support from the Association must be given.

Those interested in submitting a proposal are urged to apply. Proposals should include the purpose of the proposed research, a background statement, the research methodology to be used, and a detailed budget. In addition, an abstract of 300 words and a vita must be included. For further information, write Noel Balke (Library, National Gallery of Canada) who is a member of the Committee.

ARLIS/NA Conference, Toronto, March 1979

The last issue of the CARLIS Newsletter briefly mentioned the highly successful ARLIS/NA Conference held for the first time in Canada on March 21-25 in Toronto. It was intended to present a more extensive report in this issue. However, after noting that coverage of the conference filled about twenty small-print pages of the May, 1979 issue of the ARLIS/NA (Art Libraries Society of North America) Newsletter, that coverage was continued for another eight pages in the Summer issue and that more was promised for October, I felt it would be redundant to include anything approaching a comprehensive report here. Anyone interested in reading more fully about it should consult Volume 7, numbers 3, 4/5 and 6 of the ARLIS/NA Newsletter which should be accessible at many locations across Canada.

I will,however, mention the names of Canadians who participated in the various sessions, helped make it the success it was and make the 270 attendees aware of the unique problems and developments confronting Canadian art librarianship together with the many parallels with the U.S. and wider international situation.

First to be mentioned should be Mary Williamson, Fine Arts Bibliographer, York University, who, as Local Arrangements Coordinator, not only looked after the myriad of details which can make or break a conference, but also arranged for warm spring weather (at least until the last day) to help keep everyone in good spirits, though it may have inhibited meeting attendance somewhat.

Together with Karen McKenzie, Library, Art Gallery of Ontario, she helped obtain The Art Press (originally mounted at the Victoria & Albert Museum, London, 1976, and now made available courtesy The Art Book Co., London), which was on exhibit at the Art Gallery of Ontario during the conference. In addition they mounted an exhibition and produced a catalogue entitled: The Art and Pictorial Press in Canada; Two Centuries of Art Magazines. (Toronto, Art Gallery of Ontario, 1979 $7.50) which was on display at the same time. As contributing editors, this well illustrated catalogue contains articles by them and by such well-known Canadians as Sybille Pantazzi, Juanita Toupin, David Buchan, Pamela Manson-Smith, Tiit Kodar and Jacqueline Hunter.

This last mentioned exhibit was complimented by a program session entitled "Art Periodicals" on the current state of art periodical publishing in Canada. The panel was moderated by Anne Brodzky, editor of Artscanada, and included: Dr. Joan Vastokas (anthropologist), Claude Breeze (artist), Patricia Todd (business manager, Canadian Journal of Art History), Dr. Theodore Allen Heinrich (art historian and critic), Jose Jaquill (representing Vie des Arts), Eldor Garnet (editor, Impulse), Richard Perry (art historian and book review editor of RACAR), Karen McKenzie (art librarian, AGO), and Lisa Steele (video artist and co-editor of Centrefold).

During other program sessions the following Canadian art librarians or visual resources curators participated as panelists, moderators, coordinators, speakers, etc: Jacqueline Hunter (National Gallery of Canada Library), Cathy Goldsmith (Audio-visual Library, AGO), Alan Suddon (Metro Toronto Library), Noel Balke (National Gallery of Canada Library), Brenda Messer (University of Western Ontario), Murray Waddington (National Gallery of Canada Library), Peter Anthony (University of Manitoba),

Kirkpatrick (York University), Mary Snyder (Nova Scotia College of Art), Liz Avison (University of Toronto), Elissa Pane (Metro Toronto Library), Margery Lane Pearson (University of Toronto), Emrys Evans (University of Toronto), Larry Pfaff (Art Gallery of Ontario), James Middleton (Royal Ontario Museum), Lucie Amyot (Art Gallery of Ontario), Laura Jantek (University of Toronto), Helene Bovin-St-Onge (University of Ottawa).

Canadian non-librarians participating were: Ronald Bloore, painter and sculptor (Keynote speaker at Convocation), Francess Halpenny (University of Toronto Press), Laurier Lacroix (Concordia University), Pierre Theberge (National Gallery of Canada), Frank Newfeld (Artist and design consultant), Stanley Bevington (Coach House Press), Douglas Richardson (University of Toronto), Barbara A. Humphreys (Canadian Inventory of Historic Building, Parks Canada), Peter Kaillgran (Royal Ontario Museum), Myron Laskin (National Gallery of Canada), and Barb Plevan (specialist in native arts)

Finally we would like to thank the Art Gallery of Ontario, David Mirvish Books on Art, and Art Metropole, who hosted receptions for conference delegates and the Toronto Chapter, Ontario Association of Architects and the McMichael Collection for cooperating and providing guides for two of the tours.

That we have much to offer the international world of art librarianship might be indicated by the award given to the National Gallery of Canada for a continuing commitment to excellence on its diversified publishing program,and by extracting a few lines from the May 1977 (vol. 7, no. 3, pp. 59-60) of the ARLIS/NA Newsletter. Writing about The Art and Material Press in Canada it states that "...This catalogue is a pioneering effort in Canadian art historical bibliography and indicative of the evolving state of art librarianship in Canada. Another indication may be seen in two publications from the National Library of Canada which were on view at the National Gallery's booth: the two-volume Fine Arts Library Resources in Canada and the Union Catalog of Serials in the Fine Arts in Canadian Libraries. In many respects these three publications put Canadian art librarianship in the vanguard - and all were to be seen for the first time at the ARLIS/NA conference!"

The next ARLIS/NA Conference is scheduled for January 26 - [illegible], 1978, in New Orleans. Let's escape a bit of winter and see what they have to show us there.

Peter Anthony

[Peter Anthony is the Canadian representative on the ARLIS/NA Executive Board, and should be contacted at the Art and Architecture Library, University of Manitoba, about membership in ARLIS/NA, or for information about the New Orleans conference ..Ed.]

lost (?) Canadian photography journals

As part of my research on Canadian photographic journals, I am trying to locate copies of two Canadian photography journals which so far have proved elusive. They are:

Canadian Journal of photography. (June 1864-November or December 1864?) (Maclear & Co., Toronto)

Canadian camera. I, 1 (March/April 1946) - I, 3 (July/August 1946). (S. Pott Publications, Victoria, B.C.)

I would much appreciate being informed about the whereabouts of [illegible].

—Tiit Kolar, Scott Library, York University, Downsview, Ontario M3J 2R2

S S A C The Society for the Study of Architecture in Canada

Saskatoon! The University of Saskatchewan, situated in this charming and changing prairie city on the banks of the South Saskatchewan River was host to the 1979 Learned Societies Conference and, in accordance with past practice, SSAC (The Society for the Study of Architecture in Canada) held its 5th annual meeting there on May 25th to 28th, squeezed in between meetings of some 32 other societies, overlapping, but spread out over a month.

The SSAC meeting was rewarding to attend, even though a rather hectic pace for presentation of papers was maintained with as many as seven papers being presented in one three and a half hour session. Few speakers were allowed more than a half-hour, but a touch of levity was instilled by having the Chair hold up a rose at the end of twenty-five minutes which was presented to the speaker with thanks when the alloted 30 minutes were up. Some persisted for a few minutes longer, but most, if not finished, good humouredly broke off their presentation in a flurry of words.

In addition to the annual meeting there were four official sessions as well as several social events and architectural tours. Each of the four sessions had a theme. These were: (1) Research Resources; (2) Building Materials; (3) Townscape; (4) Western Architecture. Space prohibits the listing of all papers presented and the names of the speakers, but a sampling of titles will provide an overview of the fascinating topics and wide coverage. These include: "Stone Construction in Toronto and its Conservation"; "Police Architecture in the West"; "Ukrainian Church Architecture of Saskatchewan"; "The Work of Thomas H. Mawson in Calgary"; "The Effects of Corporate Architecture on Canadian Urban Form"; and "Aspects of Townscape - A View from Vancouver".

The preceeding are titles of papers delivered at sessions other than the one entitled "Research Resources" and it is the latter that was of most direct relevance to architectural librarians or art librarians working with significant collections of architectural materials.

Materials is probably the best term to use in this context as the forms which make up architectural records cover a wide gamut from drawings, which usually come first to mind, to sketches, architects' letters, contracts, indeed the complete files of architectural firms and government departments (from national to local) of planning, public works, etc.

Again, I can't cover the six papers presented but will attempt to compress in a short space a little more detail than merely listing the titles. Four described existing collections while two described methods of collecting or preserving data.

Chaired by Dorothy Algren (Public Archives of Canada) and Christina Cameron (Parks Canada, Ottawa), the session began with a description by Garry Shutlak of the development and collections of the Provincial Archives of Nova Scotia, Halifax. Although begun in 1857, until 1976 these held only a very small proportion of architectural materials. During the latter year some interested bodies including the Nova Scotia Association of Architects and the Nova Scotia Technical College cooperated with the Archives to formulate a plan of action which culminated in an inventory form being sent to Nova Scotia architectural firms and municipal departments. This provided

not only records of existing collections but also resulted in having many firms and municipalities turning over large parts, if not all their collections of architectural material to the Archives.

Currently this material is slowly being inventoried and organized but at the same time is made available to architectural students or researchers for study. Copying is permitted only with the permission of the architect or legal custodian.

Next, the history of the Canadian Architectural Archives (described in a previous issue of the CARLIS Newsletter) based at the University of Calgary was outlined by Annalise Walker, from its establishment in 1974 to date. It was begun primarily as a contemporary archives and holds most of the documentation on such notable Canadian architects as Arthur Erickson, John Parkin and Raymond Moriyama. However, it also is the repository for the files of the Calgary Association of Architects and no doubt will be expanding its holdings as collections become available and the interest in this field develops. At present they are used primarily for research purposes and the architects, to a large extent, retain control of their own files. A brochure and inventory is available. 1.

Phyllis Lambert (Architect, Montreal) directs the Groupe de Recherche, based in Montreal, and spoke on the work it is doing in that city. Architecture projects in the pipeline or completed include an Index of Architects, 1830-1950 and a checklist of books on architecture in Montreal as well as other studies on the development of Montreal and comparisons with city development and architectural styles with European examples, particularly in Scotland. Although it is not yet generally available to researchers, the creation of an Architectural Centre is underway. This would serve as an archival and documentation centre, would circulate exhibits, and proposes to include a research library of over 30,000 volumes. Coverage would be international and we will be looking forward to further news of its development.

In 1976 architectural drawings and related files were split from the National Map Collection of the Public Archives of Canada to form the National Architectural Archives. Dorothy Ahlgren, who heads this division, finished off "Session One: Research Resources", by describing its operations. Drawings had been collected for many years and organized as cartographical material. When a couple of previous attempts at organizing national architectural archives (such as that of the R.A.I.C.) did not materialize, the 1976 restructuring at the Public Archives took place to better handle, preserve and make available for study these important materials. Primarily meant to preserve materials of national significance, it does not compete with provincial or private archival initiatives but will help preserve local, nationally important material in the absence of proper bodies in those areas. A brochure is available. 2.

Squeezed between these descriptions of archival collections were two presentations of methods for preservation and collection of data for any architectural archives.

1. *The Curator, Canadian Architectural Archives, The Library, University of Calgary, 2920 - 24th Ave. N.W., Calgary, Alberta T2N 1N4*
2. *National Architectural Archives, Public Archives of Canada, Ottawa, Ontario K1A 0N3 (tel. 613 995 1077)*

One was by Ernest Ingles, Executive Director of the Canadian Institute for Historic Microreproduction. Because old architectural drawings are easily damaged during handling they are logical candidates for this procedure when the research requiring their consultation does not necessarily require the original. Bulky files of documents can also be condensed in this manner. [3.]

Architectural Photogrammetry has been used by Parks Canada for some time, either alone or in combination with "hand" recording, to provide accurate pictorial records of significant buildings and monuments. One particularly valuable use has been for "...Salvage Recording which is required when short notice is given before demolition or destruction of monuments of historic value." Robin Lettellier, Head of the Heritage Recording Section, provided the preceeding words in the abstract to his presentation of the process, its application and limitations. It uses stereophotography or rectified photography to record facades or details ordinarily inaccessible to measurement and hand recording. As he states further in his abstract, "Only subjects which cannot be photographed are out of reach of architectural photogrametric recording." [4.]

The foregoing description briefly illustrates the activity and interest not only in preserving archival architectural records, but reflects the interest of scholars and general public alike in preserving many of our older buildings and neighborhoods. It confined itself to those papers presented in Saskatoon last May and does not mention other centres of similar activity (such as the recent acquisition of the Horwood Collection by the Archives of Ontario, or the continuing work of the Canadian Inventory of Historic Building). These may be described in future issues.

The Society for the Study of Architecture in Canada hopes to publish the proceedings of this and preceeding conferences. When this occurs you will be notified through the pages of the CARLIS Newsletter.

Peter Anthony

3. *For further information write: The Canadian Institute for Historic Microreproduction, Ste. 200, 331 Cooper Street, Ottawa.*

4. *For further information write: Robin Letellier, Head, Heritage Recording Section, Indian and Northern Affairs Canada, Technical Data Services Division, Engineering and Architecture Branch, 10th Floor, North Tower, Les Terrasses de la Chaudiere, Ottawa, Ont. K1A 0H4 (tel. 819 997-0679*

The HORWOOD COLLECTION of architectural drawings

A detailed 24-page preliminary inventory of the vast holdings in the J.C.B. & E.C. Horwood Collection of architectural drawings has been prepared by the Archives of Ontario. "The collection provides a marvellous chronicle of the evolution of Ontario architecture in the 19th and 20th centuries. The collection itself will be closed pending the completion of scheduled conservation and full archival processing of the more than 10,000 drawings."

Ontario. Ministry of Culture and Recreation.
A listing of the J.C.B. and E.C. Horwood Collection of Architectural Drawings and Related Materials in the Archives of Ontario. Toronto [1979] (ISBN 0 7743 3504 1)

Review

National Library of Canada, Ottawa. Union Catalogue of Serials Division. Union List of Serials in Fine Arts in Canadian Libraries. Hull: Canadian Government Publishing Centre, 1978. $11.25 Canada; $13.50 foreign.

This is the fifth mini list of serials published by the National Library of of Canada. Much of the information for this list was obtained from the data collected by the National Library research staff while they were preparing the survey on Fine Arts library resources in Canada.

According to the introduction, "This is not a comprehensive listing of all fine arts serials held by Canadian libraries." However, all titles for which there are Canadian holdings, listed in 8 periodical indexes are included. One wonders why the Repertoire d'Art et d'Archeologie was excluded from those indexes checked. It would have been far more to the point to check it rather than the Arts and Humanities Citation Index which is extremely general. The broad interpretation of arts as found in such an index may account for some of the rather peculiar listings which appear in this union list. One questions the inclusion of such titles as: Library Journal; Art Record Buying; National Geographic; La Vie Automobile; Musikblatter des Anbruch or City Libraries, Liverpool. Annual Report, while there is almost a total lack of art education titles. The explanation arises no doubt from the fact that H.W. Wilson places Art Education in the Education Index which was not checked by the compilers. Most Fine Arts libraries, however, include at least a few of the major titles in art education and some have them all. It would have been better probably to exclude community and regional planning titles rather than art education, since most librarians no longer consider the former a Fine Art but rather a Social Science.

The explanatory notes at the beginning of the publication are very clear as are the lists of abbreviations and symbols. However, number 7 of the notes states that a title is excluded if there are no Canadian holdings. Upon examination, one finds this is not the case. There are a number of titles which are followed by the note, "No Canadian locations reported as of May 1978;" examples may be found on pp. 147 and 162 to mention only two. In my opinion, the inclusion of such titles is a strength rather than a weakness, but one is rather surprised to find them when the introductory note states otherwise. Their inclusion means that the list could be used as a bibliography of periodical titles in the subject field. Future holdings, if reported, can easily be inserted in their proper sequence as well. The greatest problem stems from another statement in the introduction which states that it is not a comprehensive listing. One wonders then, what is missing?

Excellent cross references are to be found throughout the list and many helpful descriptive notes about numbering, title changes, etc. are included. Therefore, despite the rather obvious weaknesses pointed out, it is a useful listing, especially if any updating is possible. Holdings information is never accurate at the best of times, therefore, any listing is a guide to possible locations rather than an authority. By its very existence, interlibrary loan staffs and Fine Arts librarians should find the union list of value. Perhaps, at a future date, an updated version will correct some of the matters mentioned above. In the meantime, I would urge all Fine Arts libraries, or those with Fine Arts in their collections to acquire a copy of the union list of Fine Arts periodicals.

MELVA DWYER

Canadian Art Auction Catalogues

Most of us know how invaluable art auction catalogues (especially priced ones) can be for art collectors and art research. In Toronto, new auction houses are springing up, and old houses are for the first time publishing illustrated catalogues. How to acquire these catalogues is set out below.

Sotheby Parke Bernet (Canada) Inc. Suite 412 The Park Plaza 170 Bloor Street West Toronto, Ontario M5S 1T9	Annual subscription $18.00 for two Canadian art auction catalogues, including price lists.
Phillips Ward-Price 76 Davenport Road Toronto, Ontario M5R 1H3	Two catalogue sales of Canadian art per year, in October and May. Catalogues for all auction sales available on subscription. Write to be mailing list to receive advance notice of sales. Back runs available. Price lists not usually published. The catalogue of the sale on October 4 of "Important and rare 19th and 20th century photographs" is available PREPAID for $7.00, postage included.
Waddington McLean & Co. Ltd. 189 Queen Street East Toronto, Ontario M5A 1S2	Four catalogue sales per year. Write to be on mailing list to receive advance notice of sales. Price lists are sent upon receipt of stamped self-addressed envelope. Copies of the illustrated catalogue of "An important sale of Inuit Art", April 20 - May 2, 1979, and price list are still available for $5.00 post-paid.
D. & J. Ritchie, Ltd. 114 Richmond Street East Toronto, Ontario M5C 1P1	Standing order for catalogues of all art auction sales, including Canadian, $20.00. Price lists are available only to subscription customers. Write to be on mailing list to receive advance notice of sales. Back runs available.

Work on a cumulation of The Canadian Art Auction Record, 1969 - 1973 (Harry C. Campbell, comp.) with additions to bring it up to the end of 1979 is now in progress.

Art at EATON'S

The Eaton Centre, Toronto's newest architectural attraction, has introduced an unusual and pioneering concept in advertising art incorporating works commissioned from some of Canada's best known artists. Installed both inside and on the exterior of the Centre, the large-scale works bring a touch of colour and vitality to the otherwise functional, high-tech structure. With the advice of Art Collection Canada, art consultants, more than a dozen advertisers have installed works under the programme, and others are planned.

Outside: neon artist Michael Hayden is represented by two works: a 16-colour Uniroyal Tire rolling along under the control of a micro computer system, and (with Robert Arn) a T-D Bank logo which continually breaks up and reassembles the letters TD in colour spectrum sequences. Don Jean-Louis, whose light paintings (combining coloured canvas and neon-argon tubing) led one critic to hail him as the artist who gave the neon tube its maturity, has contributed a somewhat disappointing Coca-Cola sign. His first, more unique, idea combined light with sequins blown about in a plexiglass container, but wouldn't operate as designed and was replaced.

Inside: London, Ontario, sculptor Gino Lorcini's large (21'10" by 8'4") relief sculpture, "Waveform fidelity," interprets sound waves in brass and aluminum for Panasonic. Sculptor Nobuo Kubota has created a giant, polished metal, revolving Timex clock in the shape of a quartz crystal, a functional design which suits the glass and exposed pipes of the Centre. An oversize Bata jogging shoe, in primary colours, suspended from the roof is the work of Joyce Wieland; the quilted, double-sided hanging is a disconcertingly realistic representation. A number of large-scale paintings are mounted high up on the walls: realist Gerald Zeldin's cool, green and blue representation of a Swedish lake (for Orrefors glass), is set off against the more colourful canvases of Robert Markle and Jack Joel. Markle, otherwise more interested in the female figure, interprets McGregor Hosiery as a bouquet of upside-down socks. On behalf of the Red Cross, Jack Joel's 11' square canvas features a patchwork of T-shirts from all walks of life surrounding a red cross. Formerly a Winnipeger and now living in Los Angeles, banner-maker Marsha Karr changed from fabric to acrylic plastic for her stylized treatment of the Cadillac Fairview logo. A kinetic work by graphic artist Robert Savoie, which will plug Shoppers Drugmart, is under construction. Recent additions to the second phase of the Centre are brightly coloured works by Denis Cliff (for Fisher-Price Toys) and by David Barnett (Lipton's Soup).

The most arresting work, however, is non-commercial: Michael Snow's "Flightstop." Sixty life-size Canada geese, suspended by fine wires, drop in a 70' long V-formation from the upper reaches of the Galleria down to the south entrance. Each hand-tinted, fibreglass bird shows a different flight movement, painstakingly reconstructed from action photographs. The effect is dramatic.

Purists may scoff, but the Centre's art/advertising programme is a new and successful combination of business and art. Comments Don Jean-Louis, "We are surrounded by advertising - what better way for an artist to reach the public than through this medium?"

Karen McKenzie

Publications

DIRECTORY OF ART LIBRARIES IN EUROPE

The IFLA Round Table of Art Librarians has just published its Directory of Art Libraries in Europe, or libraries with important art holdings: a preliminary list excluding the United Kingdom. The Directory lists 500 libraries, with information about opening hours, name of a contact person, and collections.

Order from: John Matthews, Bristol Polytechnic,
Clanage Road, Bower Ashton, Bristol BS3 2JU
United Kingdom

Price: £3, plus postage

ART LIBRARIES JOURNAL

The Art Libraries Journal is published quarterly by ARLIS, the Art Libraries Society (United Kingdom), which celebrated its 10th anniversary in 1979. Its activities are aimed at promoting the librarianship and documentation of the visual arts, including architecture and design. The Art Libraries Journal reflects these interests and seeks to publish articles that art librarians in whatever country they might be consider essential reading. It offers its readership an international forum for the discussion of all aspects of art librarianship and art publishing. Each issue carries main articles, review articles, surveys of recent literature, book reviews and correspondence.

Individuals and institutions outside the United Kingdom are invited to subscribe to the Art Libraries Journal or, if they wish, to become overseas members of ARLIS. As such they are entitled to all the benefits of membership (save the right to vote or to serve on ARLIS Council), including receipt of the Art Libraries Journal four times a year, the ARLIS News-sheet six times a year, and the annual Directory of members.

ARLIS overseas membership is available at £9.00.
Non-members can subscribe to the Art Libraries Journal for £8.00.

Address inquiries to: Sonia French, Editor
Art Libraries Journal
15 Fordhouse Road, Bromsgrove, Worcs.
United Kingdom, B60 2LU

MICROFORMS AND THE VISUAL ARTS

The summer 1979 issue of Microform Review is devoted to the subject of Microforms and the Visual Arts. Contributors include Melva Dwyer on "Fine Arts Microforms: a Canadian Experience". Single copies may be ordered prepaid by sending $15.00 to Microform Review Inc., 520 Riverside Ave., P.O. Box 405 Saugatuck Station, Westport, CT 06880, U.S.A.

WINNIPEG ART GALLERY CHRONOLOGY OF EXHIBITIONS. David Rozniatowski, Librarian of the Winnipeg Art Gallery has compiled a chronology of exhibitions held at the Gallery with a note as to whether or not a catalogue was published.

ARLIS/NA CONFERENCE, NEW ORLEANS - CALL FOR PAPERS FOR JOINT SESSION WITH THE COLLEGE ART ASSOCIATION, June 30, 1980.

Bibliographies on Iconography

On Wednesday afternoon, January 30, 1980, in New Orleans the joint session of ARLIS/CAA will meet. The subject is Bibliographies on Iconography, with a special emphasis on non-Christian subjects. A differentiation will be made between the sources the artists knew or read and the tools we today use to discover the meaning of images. Each participant will need to bring enough copies of the bibliography to give to some 150 people who may be in the audience. Moreover, each participant will give a 15 to 20 minute slide presentation illuminating the subject of the bibliography without actually reading the material which will be distributed. Those wishing to be on the program should submit an abstract of the proposal and a vita, if at all possible by the beginning of October to Dr. Lois Swan Jones, Art Department, North Texas State University, Denton, Texas 76203. All proposals will be judged by a committee for this session.

Dr. Lois Swan Jones
3801 Normandy
Dallas, Texas 75205
(214) 528-2732

MICROPUBLISHING AND THE ART LIBRARY

The 5th Annual Library Microform Conference, to be held Nov. 1-2, 1979 at the Park Plaza Hotel in Boston will include a session on Micropublishing and the Art Library. Speakers will include: Evelyn Samuel, Director of the Library, New York University Institute of Fine Arts; Charles Chadwyck-Healey, Managing Director of Chadwyck-Healey Ltd., and Wendy Strothman, Editor, University of Chicago Press. The session will deal with "Perspectives of the art librarian and micropublisher on the use of microforms in the art library".

EDWARDS BOOKS & ART - TORONTO

Edward Borins, formerly manager of David Mirvish Books on Art, along with his wife Eva has opened his own art book store: Edwards Books & Art, 356 Queen Street West, Toronto, M5V 2A2. Judy Scolnik who also was with Mirvish's has joined Edwards as manager. The policy of weekend specials, and a wide stock of art books, exhibition catalogues, remainders, and livres d'artiste will be continued at the new store. Edward Borins is always looking out for private libraries to buy and sell. Toronto residents and visitors can pursue a favourite Sunday pastime: brunch, in one one of several restaurants in the area, and then on to Edwards for the "specials". In the near future, the new store expects to organize itself to attract library orders, and all art librarians, not just those in the Toronto area, will be able to take advantage of savings on art books.

SUPPLEMENT TO THE CANADIAN ARTISTS: LIST OF BIOGRAPHICAL FILES IN THE FINE ARTS DIVISION, UNIVERSITY OF BRITISH COLUMBIA LIBRARY.

This 15-page list was prepared as a supplement to the list published in 1977. It is an authority list for the vertical files added to the Fine Arts Division's collection from 1977 to August 1979. It includes painters, sculptors, graphic artists, craftsmen, illustrators, architects, designers, dancers, choreographers and companies. It encompasses artists who are Canadian born or who have worked, taught or executed commissions in Canada. A student, Lynda Gruden, compiled the supplement, under the supervision of Diana Kraetschmer.

CANADIAN ART LIBRARIES NEWSLETTER

is published quarterly. Editorial deadlines for future issues are:
November 10, 1979
February 10, 1980
May 3, 1980

Send items for publication to the Editor:
Mary F. Williamson
Fine Arts Bibliographer
Scott Library
York University
Downsview, Ontario M3J 2R2
tel. (416) 667-3392

in the next issue ...

- *summary of the recommendations of the Survey of Fine Arts Library Resources in Canada*
- *listings of omissions and up-dates in connection with the tables of library holdings published in the Survey*
- *SPECIAL THEME: Bibliographic and Indexing projects in progress.*

Readers are particularly invited to submit articles and news items related to bibliography and the fine arts for publication in the next issue. Deadline for submissions: November 10, 1979. We hope that the next issue will provide material for discussion at the CARLIS workshop at the Vancouver conference.

- publicity for stolen books -

The Newsletter can be a forum for publicizing information about significant book thefts from libraries. At the IFLA Congress in Copenhagen it was generally agreed that an important step towards prevention of the theft of rare and valuable books would be to let other art librarians and book dealers know about them, thus diminishing the possibility of re-sale. Please notify the Editor of the theft of limited editions, fine printing, fine illustration, association copies, large sets, prints, photographs, or any rare and valuable items.

Contributors to this issue

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NOTE TO SERIALS LIBRARIANS REGARDING TITLE CORRECTION FOR THE *CANADIAN ART LIBRARIES NEWSLETTER*. The correct title of this Newsletter is as above, NOT Canadian Arts Libraries Newsletter, as some issues have been titled.

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